

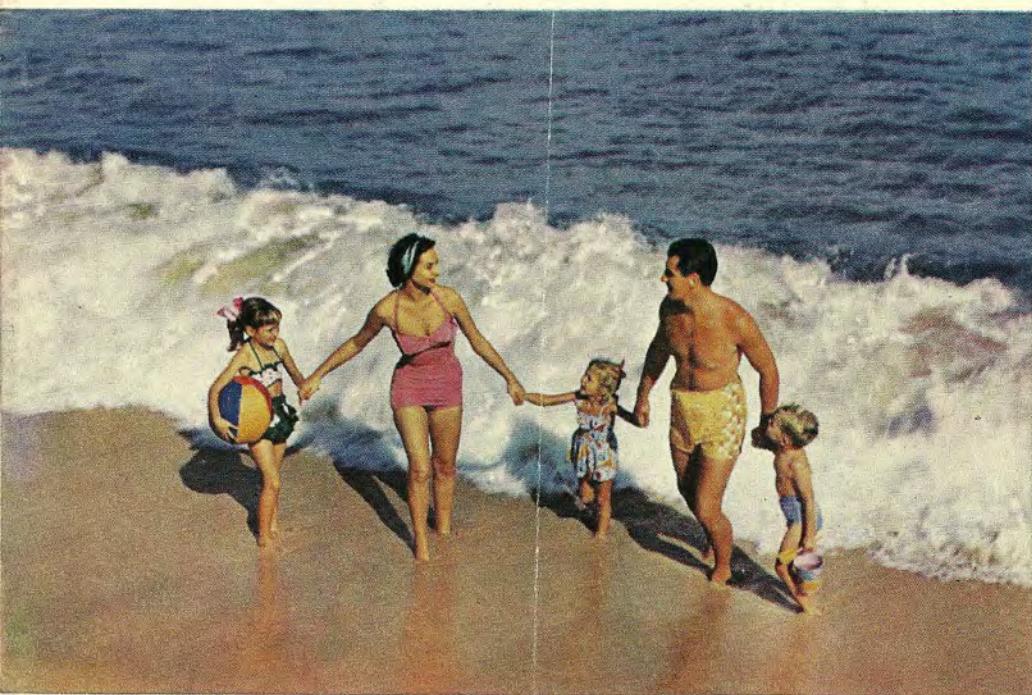
**Kodak**

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# MOVIE NEWS

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## HOW TO SHOOT VACATION MOVIES



ONE SCENE doesn't make a movie of your vacation, and a series of unrelated shots isn't much better. What you really want is a *sequence* which tells your vacation story in an orderly manner. This is no problem, because the continuity is ready-made—and so easy to film.

Too often, we movie-makers begin our vacation "story" after arriving at our destination. We overlook all the anticipation and preparation that are as much a part of the vacation as the trip itself. Let your movie record tell the full story just as it began—brief shots of the family poring over road maps and looking at resort folders . . . getting fishing or other equipment in working order . . . window shopping . . . purchasing tickets (if you're not driv-

*(Continued over the page)*

ing)—and certainly you'll want to include the packing operation. Finally, when the day of departure dawns, you'll want to get a shot of "locking up" and pulling out of the driveway. If you are traveling by train or plane, be sure to include an establishing shot at the station or airport.

### **Filming your route**

You'll want a few shots (short ones) of your "getting there." If you go by car, road signs provide ready-made titles. Shots made from a plane or train window will do the same job of bridging your movie story from "here to there." A sequence tracing your route on a map can be made at any time and spliced in.

Once you arrive at your destination, you'll find abundant movie fare. A scene of the lodge, resort, or camp where you're staying, to be sure—but get the shots that tell the story of your stay as you will tell it to your friends when you get home: the gorgeous sunrise over the lake or mountaintop . . . the fishing guide and the big one that did or didn't get away . . . the kids romping on the beach . . . golfing, table tennis, horseshoes, and other activities that engaged your vacation time. Don't shoot a lot of film of vacation acquaintances you won't see again, but get a certain amount of this footage for flavor. And you'll like these shots a lot more if they are unposed. Use of a telephoto lens or converter can be of help to you here—permits you to stay back from your subject and shoot unposed close-up views. A wonderful closing scene for your vacation reel is a sunset.

### **Before your trip**

Have your camera checked to make sure everything is in good working order. And start out with an ample supply of Kodachrome Film.

Some dealers will arrange to take back any unopened cartons you don't need.

To get your vacation movies processed promptly, use the Kodak Processing Mailing Label. Ask your dealer for these special labels when you buy your film. As soon as you've exposed a roll, you can mail it directly to the Kodak Processing Laboratory named on the label. Kodak will return your film to the dealer from whom you obtained the label, and you can pick it up when you return home.

## **Vacation Scenario**

**e.c.u. means extreme close-up; c.u. means close-up; m.s. means medium shot; l.s. means long shot.**

- c.u.** Family looking at travel folders.
- e.c.u.** Finger or pencil tracing proposed route on map.
- m.s.** Loading the car and backing out of driveway.
- l.s.** Station or airport, if using public conveyance. (Make a series of brief shots en route to your destination. Road markers, terminal and station names provide on-the-spot titles that add to the continuity of your movie.)
- l.s.** Arrival at your destination. (This can be shot through the windshield as you drive up.)
- m.s.** Place where you are staying. (Your vacation stay will pretty much write its own script. Be sure to get shots of all your activities as you would retell them to your friends. As a rule, take a long establishing shot, then move in for a closer look. And get plenty of real close-ups.)

**Closing sequence . . . this can be filmed any number of ways:**

A l.s. of a sunset, a m.s. of a campfire, a shot through the rear window of your car as you pull away, or perhaps a close-up of the words "The End" scratched in the sand on the beach.

## **IF YOUR GIRL OR BOY is going to camp . . .**



... a movie record will save the memories for you as well as the camper. Here are ideas how to capture this story on film:

- m.s.** Youngster looking at camp folder. Looks up at mom or dad, who nods "yes."
- m.s.** Window shopping for camping needs.
- c.u.** Trying to pack suitcase. Mother takes over.
- m.s.** Loading car. (A couple of brief shots will "get you" to camp.)
- l.s.** Approaching entrance to camp. (When you return on Visitors' Day, you can get an assortment of shots of your youngster and friends as they show you around the camp.)
- m.s.** Tired but happy youngster trudging toward your car carrying duffel bag.

## GOT STREAKS on your film?



If there are black streaks, check your projector gate.



White streaks on your film?  
Time to clean your camera gate.

MANY an otherwise wonderful movie has been robbed of its brilliance, unfortunately, by streaks or smudges that show up on the projection screen. While it's an irritating situation, and a serious one, too, the solution is 1-2-3 simple.

First off, be sure your camera is not the offender. Keep the lens clean, of course. But a second precaution is also necessary—the camera gate should be cleaned regularly. Otherwise bits of abrasive dust or other foreign matter may lodge in the gate and leave vertical scratches on your film. Your camera manual tells you what to clean and how to clean.

The second step is to check your projector. It, too, requires periodic cleaning of its gate and lens. Dust and dirt in the projector gate will also cause streaks—dark ones in this case. Occasionally, something may get caught between the film and the lens, which you can "blow" away. But the safe and sure way is to

clean the gate. Only takes a moment to do this.

And last—but by no means the least important—is periodic cleaning of your film with an approved film cleaner. When your film is returned from the Kodak Processing Laboratory, it is dust free. But in editing, titling, and even ordinary projection, film will pick up dust and abrasives that can dull your screenings and even cause permanent scratches. A word of caution: Use only a cleaner made for film, such as the new Kodak Movie Film Cleaner (with Lubricant). Only \$.90 for a 4-ounce bottle. Ordinary cleaning fluids can ruin your movies. To clean your film, place it on a rewind, or use your projector. Moisten a lintless cloth with the cleaner. Squeeze until almost dry, and then draw the film slowly through the cloth. By holding the cloth close to the supply reel, the film will be dry by the time it is wound onto the take-up reel. After you've cleaned one roll, a look at the cloth will convince you it's worth while. Your films will not require as frequent cleanings if you store them on Kodak Movie Reels in Kodak Movie Film Cans.



Both prints were made from the same 16mm film frame—before and after cleaning.

For the

**biggest and brightest 8mm**

**movies you can get**



... have your photo dealer project one of your favorite reels on the new *Kodak Showtime 8 Movie Projector*. It has everything you would want—PLUS! Its super-bright 750-watt lamp and *Lumenized* optical system enable you to project your personal movies brilliantly as big as or bigger than life—clear across a 5-foot screen. You also get 400-foot reel capacity for half-hour shows, "big-screen"  $f/1.6$  lens, "still-picture" control, reverse action, power rewind, 2-reel storage compartment. It has variable speed control. And it's lubricated for life... never needs oiling. Comes with new Kodak Presstape Splicer mounted in its cover. Complete in its own built-in case, \$174.50.

### Which do you prefer to project?

No doubt about it. Everyone prefers the longer, uninterrupted showing of a large reel of film. Whether you now splice your film into large reels or not, you'll be interested in the new Kodak Presstape Movie Splicer (8mm and 16mm) in the illustration above. It requires no cement, no water! The splicer makes a special notched cut in the two pieces of film to be joined. Then pressure-sensitive Presstapes are applied to both sides of the film, giving you a smooth, professional-type splice that will last and last. Splicer alone with supply of Presstapes is \$6.95.

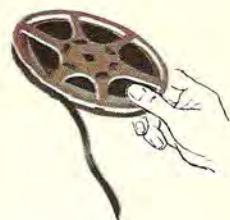
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A handful of  
small reels



2

One large  
reel



### Meet the newest member of the Brownie Movie Family

**BROWNIE MOVIE CAMERA, TURRET  $f/2.3$**



The next time someone asks you which movie camera you would recommend for a beginner, keep in mind this new Turret Brownie. It has the same operating ease and film economy as the single-lens Brownie Cameras, plus the 3-position turret to make regular, wide-angle, and telephoto movies. No extra lenses to buy or attach. No focusing either. Lowest price ever for a complete turret movie camera. \$59.50.

## Tips on Wedding Movies



AS ANY bride—or mother of the bride—can tell you, there's more to a wedding than the actual ceremony in the church (or at home). There's often two or three months of planning before that big day—selection of the members of the wedding party, engaging the church and clergyman, mailing of the announcements, plus a thousand and one other details that must be taken care of.

Your movie camera can capture *all* of this very easily. But don't be satisfied with just a few scenes of the bride and groom at the church or reception, and possibly some "posed" shots of the wedding party. Whether you're taking the movies for a member of your own family, for a friend, or if it's your own wedding and you've arranged for someone to make a movie record for you, get the complete story . . .

### Start with the announcement

If there is an announcement of the engagement in the paper, copy it for your introductory title. You can shoot just the headline—if that tells enough of the story—or you can shoot a scroll title of the entire write-up. Make this shot long enough to read the copy twice. Use of a Brownie Movie Titler eliminates any problem of focusing or framing.

Next, arrange to get an informal scene of the bride-to-be, and perhaps her mother, addressing invitations. Here, a medium shot followed by a close-up, and then an extreme close-up looking over the girl's shoulder "reading" the invitation. Also get a shot of the gift table.

Comes the big day . . . start your shooting with a close-up of the bride adjusting her veil

just before leaving for the church (if it is a church wedding). Then follow with a long shot of the church or home where the wedding will take place. As the guests arrive, make a series of brief shots. You might be able to get the groom and best man going in the side or back door, too. But be sure to capture the arrival of the bride and bridesmaids.

### Get plenty of close-ups

If it is a church wedding, and if you are shooting with color film, you may not be able to capture the actual ceremony indoors. Photo lamps are oftentimes not permitted in a church. However, there is seldom objection to these lights in shooting the bride and groom coming down the aisle as they leave the church.

You'll want to be outside the church to get views of the guests congratulating the happy couple. But the best opportunity for those all-important informal shots is at the reception. Of course, you'll film the cutting of the wedding cake, and the bride as she tosses her bouquet. But also catch unposed scenes of guests, as well as members of the wedding party.

### Speaking of weddings . . .

A wedding movie such as outlined above is truly one of the finest and most thoughtful gifts you can give a young couple. And it ties in with a new special-occasion gift that has just been announced—the Kodak Movie Camera Gift Kit. Beautifully packaged in a white, silver, and gold box, this Kit contains a Brownie Movie Camera, f/1.9, in ivory and gold Kodadur covering, and two rolls of Kodachrome Movie Film. There's also a special booklet giving tips on shooting wedding movies. Make it your gift to the couple, and then "borrow" the camera to shoot their wedding story. They can then take the camera to get movies of the honeymoon trip. This new gift item is now at your photo dealer's. \$44.95.



# What to shoot in your own back yard

HOME's the place to shoot home movies. And this time of the year a lot of prime movie opportunities, likely as not, are to be found right in your own back yard.

During weekday leisure hours, maybe, you just poke around the garden . . . or trim a bit of lawn . . . or wield a mallet in a family croquet contest . . . or chip a few golf balls . . . or shine up the car for the coming weekend. Maybe,

lawn. There's your first shot. Then you, or your friends, will approach an individual flower bed—and there's your second shot. Next, sure as shootin', folks will move right in to enjoy fully the blooms, and your movie camera can move in the same way. Only more so—because it can concentrate on an area only inches in width. Inches which, when projected, become feet in width on your movie screen.



Not one-subject, one-shot—but for each subject a sequence. After shooting a semi-close-up such as this, move in really close . . .



. . . and get a series of close-ups such as this. Picture this one flower full across your movie screen!

too, there are a couple of back-yard family suppers during the week. These are all  $f/8$  exposure subjects for Kodachrome Film if shot in bright sunlight. But, if your car, for example, is in the shade of a big tree, shoot at  $f/2.7$ . And, if your picnic supper is late in the day, you'll have to "open wide" to  $f/2.7$  or  $f/1.9$ , depending on the amount of light.

Things frequently get a little more exciting on a Saturday or Sunday, but camera exposures remain the same whatever the activity. There's simply no better film fare than this—and how perfectly suited is an observant and responsive movie camera for capturing it! For whether your targets are in action, or enjoying the action of others, a movie camera will get them just as they are.

## How to shoot the back-yard movie

Film in sequences. An introductory shot from fairly well back . . . followed by a short series of close-ups. Your flower garden, as an example. It's composed of scores if not hundreds of blossoms, with the whole arranged for best effect as viewed from across the

## Filming a picnic

No genie's lamp creates a picnic full blown. Busy hands place plates, set out tempting salads and relishes and rolls and all the other things that make a picnic so inviting. Every one of them colorful. Every one of them a subject for a shot—especially in a close-up. Chances are, too, that the head of the household fancies himself in the role of outdoor chef. Film him, of course. But film also, and again in close-ups, each step of his progress. And, when it's time to pull up and fall to, it's also time for another few shots. Again,  $f/8$  is the correct setting for sunlit shots. If the grille and picnic table are in the shade, remember to open your camera lens to  $f/2.7$ . Then put down your camera and pitch in yourself. You've got your picnic movie!

Do we seem to harp on close-ups? There's a reason. Hardly any of us take enough of them, even though they're almost always the ones that

win the "Ahs" in every movie show. We frequently overlook them because we tend to regard every image in a camera's finder as a separate picture. It isn't, really. In movies, it's only a *part* of a picture. So we shouldn't try to "get everything in" any one shot—any more than in life we'd attempt to enjoy things by remaining rooted in one spot. You shoot a movie, come to think of it, *exactly* as you look at things when without a camera!

#### **Shoot a movie subject as you see it**

What are the youngsters up to over in the sandbox? From where you stand you can see they're having fun. But now you move up to see better. One chubby architect proudly points to a fort he's built. You bend down close to admire it, then turn to compliment him on his handiwork. *That's* the way to do it. And you know by now, we're sure, that children are not only every parent's favorite movie subject,

jects as well as the more distant ones! In fact, because you can stand back while getting close-ups with a telephoto, it's the best of all ways to capture unsuspected and therefore unposed movie glimpses.

#### **Project your movies outdoors, too**

We've just been talking about shooting back-yard movies. Have you ever *shown* any movies outdoors on a warm and pleasant evening to family and neighborhood friends? The very essence of successful home-movie shows is built around a relaxed informality—and here's its natural setting. Whether your movie menu features last month's outing or last winter's blizzard, it'll be at its colorful best when screened under the stars in your own back-yard "drive-in."



When children are absorbed in play—that's the time to add to their movie diaries!



The back-yard feast is a summer tradition, and every aspect of it calls for color movies.

but that the youngsters themselves favor their own images above all other movie subjects. Kid stuff is real stuff to youngsters, and never better than when in movie close-ups.

Any movie camera will make close-ups... will let you cover an area a foot or a lot less in width. But slip an inexpensive Portra Lens over your camera's standard lens and you can *really* move in. Many movie-makers who have titling devices, such as the Brownie Movie Titler Outfit, secure their cameras to the titlers and frame small areas and objects in the title-card easel—which whoops things up in grand style on film and screen. And, if you've a telephoto lens, don't forget that it can "pull in" near-by ob-

#### **Every week enjoy these TV programs**

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# GOOD SHOTS

Let's see your "good shots"—8mm or 16mm! Close-ups, scenes of simple composition and contrasting colors are best. And, of course, they must be sharp. Send film clippings only, please. Three 16mm or five 8mm frames of a scene are enough—only a fraction of a second's screen action! Address "Good Shots," Kodak Movie News, Eastman Kodak Company, Rochester 4, N. Y.

1



3



2



4



1. Clarence Kilpatrick, Riverside, Ontario, Canada Mr. Kilpatrick got this shot of the steamer Klondike as it was leaving Whitehorse on the Yukon River. f/8-11.

2. Dr. C. W. Odell, South Bend, Indiana After getting this wonderful shot of the colt, Dr. Odell had to move fast to escape the old mare that took after him. f/5.6-8.

3. Fred D. Maloney, Long Island City, N. Y. Mr. Maloney moved in real close for this shot. Taken in the Rose Garden at Bronx Park. f/11.

4. Mrs. Patrick L. Maher, Hartford, Connecticut Young Kenneth Maher was just "cooling off" when his mother made this semi-close-up view. f/8.